



ANALYSIS OF THE POETRY OF HENRY WADSWORTH LANGFELLOW'S A PSALM OF LIFE (STRATA ROMAN INGARDEN)

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ABSTRACT

This research analyses poetry using Roman Ingarden's Srata. In this research, descriptive quantitative method is used because the data used are words. In analysing the poem A Psalm of Life, the descriptive descriptive research method is used with the Roman Ingarden stratum approach and the literature study analysis technique. In the stratum of romance ingarden itself there are five layers of norms, namely the layer of sound, the layer of meaning, the layer of objects, the layer of the world, and the metaphysical layer. In the second layer there are meanings which result from this layer of meaning found the next layers which indicate that each layer is a whole structure. The conclusion from the research that has been done is that the poem A Psalm Of Life by Henry Wardswort Langfellow has all the layers of sound, meaning, object, world, and metaphysical norms. However, not all poems have metaphysical layers.

Keywords: *A Psalm of Life, Henry Wadsworth Langfellow, Strata Roman Ingarden, Layers of norms, Poetry.*

INTRODUCTION

Literature is a form of productive creative activity in which the medium used is language. Literary works usually reflect ideas, ideologies, and images of life as seen by the author or can be called a writer. Therefore, literature can provide a unique understanding of the events that occur in life and has moral messages that are sometimes presented implicitly or explicitly. The results of literary works themselves are divided into three types, namely prose, drama, and poetry.

Poetry as a literary work that reflects human expression into a language, therefore poetry has a more dominant aesthetic value so that a poem can have many meanings.



Author: Islami, Nur Suci

The aesthetic function in a poem is more dominant because in the poem itself there are many aesthetic elements. The aesthetic elements in poetry are poetic, such as rhyme, diction (choice of words), rhythm, and figurative language. Therefore, poetry usually has a complex structure that holds many hidden meanings. Therefore, some poems sometimes cannot be understood directly and require a deeper understanding so that we do not misunderstand the intention that the author of the poem is trying to convey.

Wellek and Warren (Pradopo, 2009) put forward that poetry is a complex composition, so to understand it it needs to be analyzed so that the parts and paths can be identified in real terms. Therefore, poetry must actually be understood as a structure of norms. Literary work is not only a system of norms, but also consists of several layers of norms. The norms are the sound layer, the meaning layer, the object layer, the world layer, and the fifth metaphysical layer.

As a reference for the author in researching a poem with the strata analysis of Roman Ingarden, the researcher found several previous studies as relevant reference sources which of course in some of these studies have differences and similarities so that they can be used as objects of comparison. Research on poetry analysis using Strata Roman Ingarden has been carried out by several researchers. One such research that uses Strata Roman Ingarden is Dian Susilastri (2020) who examined the poem Do'a by Chairil Anwar. From the research of the Do'a poem, there are all layers of norms that exist in the Strata Roman Ingarden theory. In her research, Sulastrri used a scientific approach to get combined with Roman Ingarden's strata poetry analysis strategy. In the poem, the layers of sound that show sadness, ease, and suffering are very dominating because the content of the poem is dominated by the vowel sounds a and u. From the sound layer, a sequential layer of norms is found. Although there is no specific reference, in the poem Do'a general knowledge about faith, religiosity, and psychology helps researchers in the interpretation of this poem.

In addition to Sulastrri, poetry analysis using Ingarden's romance strata was also carried out by Mahani and Shomary (2022) who examined Sapardi Djoko Damono's poetry anthology Ayat-ayat Api. Mahani and Shomari's research used descriptive methods with hermeneutic data analysis techniques and analysed with content analysis techniques. From the results of this study it can be concluded that in the collection of poetry Ayat-ayat Api by Sapardi Djoko Damono, the Roman Ingarden standard is layered in the form of a sound layer, including vowel repeats (assonance) and consonant repeats (alliteration). Then there are layers of meaning in the form of lexical meaning and grammatical meaning. The object layer was found in this study. However, Mahani and Shomary's research does not have a metaphor layer.



Author: Islami, Nur Suci

From the two previous studies above, it can be concluded that each poem can be analysed using Ingarden romance analysis. The two studies also have differences in using research methods and data collection and analysis techniques. In addition to this, it can also be proven that not all poems have a fifth layer or metaphorical layer.

Every poem can be analyzed using ingarden romance strata, one of which is a poem by Henry Wardsworth Langfellow. Langfellow was born on February 27, 1807 in Portland, Maine. Henry attended Portland Academy, he also attended private school and attended Bowdoin College. Langfellow is an excellent student, and an expert in mastering foreign languages. The literary works created by Langfellow were heavily influenced by romanticism. Langfellow produces his best works, one of which is the poem A Psalm of Life.

THEORETICAL FRAMEWORK

Literary work, including poetry is a structure. Poetry is a complex structure formed from elements that are closely related to each other. Therefore, to understand it must be studied or analyzed. In the analysis, the relationship between the parts must be seen, considering that the elements in the structure are functional elements.

Analysis of form and content does not describe the actual form of poetry because the form and content of poetry cannot be separated absolutely. In the analysis of form and content, it is still not clear which part is the content and which part is the form. So, to overcome the problem of form and content analysis is by way of phenomenological analysis. This phenemenological analysis was created by a philosopher and art expert from Poland, Roman Ingarden.

Literary work is a layered structure of literary norms. Literary work norms are implicit in the literary work itself. In Ingarden's analysis, it is explained that literary works consist of layers of norms (Wellek, 1949)

The first layer is the sound layer (sound stratum). Sound as a language convention arranged in such a way as to create meaning. These sounds are in the form of euphonies or combinations of sounds that are pleasant to hear from assonation (repetition of vowel sounds) and alliteration (repetition of consonant sounds), conphonic sounds or sounds that are discordant, harsh, and painful to hear, rhyme patterns (ab-ab or aa-bb), symbols of sound/taste (clans symbols, vowels, a, o, u to show feelings of sadness, anxiety, and so on). With these sounds, the meaning of the poem can be captured.

The second layer is the meaning layer or unit of meaning, which is in the form of a series of phonemes, syllables, words, phrases, and sentences that have meaning.



Author: Islami, Nur Suci

All of them are units of meaning in context and become syntagms and sentence patterns. The third layer, namely objects in the form of settings, actors/characters, and the author's world in the form of stories or paintings. The fourth layer, is the "world" layer which is seen from a certain point of view that doesn't need to be asked about, but is contained in it implicitly (implied). And the last is the fifth layer, namely the metaphysical layer or the quality of metaphysics, in the form of sublime, tragic, horrific or exalting, and holy metaphysical characteristics. Through the characteristics of this art can provide philosophical reflections and contemplation to the readers. According to Pradopo (2014) not all literary works have a metaphysical layer.

According to Pradopo (2014) analyzing poetry with strata Norma Ingarden is an analysis strategy by viewing poetry as a normative structure that does not leave the essence of poetry as density and indirect expression.

The elements to be analyzed using the Roman Ingarden strata method include the norm layer. The steps of the analysis are as follows:

- a. Assess the structure of the poet's discussion by breaking down the words and phrases in each stanza, and observing the diction used by the poet in each stanza of the poem.
- b. Understanding the picture of meaning displayed by the poet in general and determining the words and sentences that are included in the elements of the Roman Ingarden strata by paying attention to the relationship between the elements as a whole.
- c. Each stratum of norms will be described with meaning in the poem *A Psalm of Life* by Henry Wadsworth Langfellow.

METHOD

In this study the authors used a qualitative descriptive research method. According to Moloeng (2004) a qualitative descriptive research method is a method in which the data collected is in the form of words or pictures and not numbers. Satori and Komariah (Satori and Komariah, 2013) explain that qualitative research aims to explain or describe a thing or event as it is.

As explained by the experts above, this research uses a qualitative descriptive method because the data used is in the form of words in the form of the poem *A Psalm Of Life* by Henry Wadsworth Langfellow. And in this study the approach used is the Roman Ingarden approach so that the discussion and results of this research are relevant to the established theory.



Meanwhile, the data analysis technique used in this research is the literature study data analysis technique. The literature study method is a sequence of activities related to collecting library data, reading and recording, and processing research materials (Zed, 2008). The literature study data collection technique is used with the aim of finding a foothold to build a theoretical basis, framework, and determine hypotheses. So that researchers can classify and use a variety of literature in their fields. By using literature studies, researchers have a more external and in-depth understanding of the problem to be studied.

FINDING AND DISCUSSION

1. Poetry

A Psalm Of Lfe

Henry Wadsworth Langfellow

What The Heart Of The Young Man Said To The Psalmist.

Tell me not, in mournful numbers,
Life is but an empty dream!
For the soul is dead that slumbers,
And things are not what they seem.

Life is real! Life is earnest!
And the grave is not its goal;
Dust thou art, to dust returnest,
Was not spoken of the soul.

Not enjoyment, and not sorrow,
Is our destined end or way;
But to act, that each to-morrow
Find us farther than to-day.

Art is long, and Time is fleeting,
And our hearts, though stout and brave,
Still, like muffled drums, are beating
Funeral marches to the grave.

In the world's broad field of battle,



In the bivouac of Life,
Be not like dumb, driven cattle!
Be a hero in the strife!

Trust no Future, howe'er pleasant!
Let the dead Past bury its dead!
Act, act in the living Present!
Heart within, and God o'erhead!

Lives of great men all remind us
We can make our lives sublime,
And, departing, leave behind us
Footprints on the sands of time;

Footprints, that perhaps another,
Sailing o'er life's solemn main,
A forlorn and shipwrecked brother,
Seeing, shall take heart again.

Let us, then, be up and doing,
With a heart for any fate;
Still achieving, still pursuing,
Learn to labor and to wait.

2. Analysis through structure of Romances Ingarden

a. The Sound layer

This first layer is the sound layer where at the end of each line in the poem there is a special arrangement that creates meaning and supports the special atmosphere that the author is trying to convey.

In the poem *A Psalm Of Life* there is a sound layer at the end of the array like /numbers-dream- slumber- seem/ in stanza one there is a repetition of consonant or alliteration sounds with an ab-ab pattern which is also followed by almost everything in this poem which has sound layers the same one. In the second stanza /earnest-goal-returnest-soul/, the third stanza /sorrow-goal-to-morrow-to-day/. These stanzas are also dominated by u and i assonance sounds which give a picture of the author's in-depth view of life. The sound also depicts the author's feelings describing the reality that is not always good but still optimistic.



Author: Islami, Nur Suci

There is also a cochophony or discordant sound in the fourth stanza, /fleeting-brave- beating- grave/ and in the ninth stanza /doing- fate- pursuing- wait/ a combination which is dominated by the discordant sound -ng which emphasizes each stanza. Then in the fifth, sixth, seventh, and eighth stanza // Battle- life- cattle- strife// Pleasant- dead- present- o'erhead// us- sublime- us- time// another- main- brother-again/ / which has the same rhyme pattern, namely the ab-ab pattern.

b. Layer of Meaning

The second layer or layer of meaning (Unit of meaning) can be found in phonemes, words, or even sentences. In this poem, A Psalm Of Life is a song of life, which in this poem tells about the glory of life and all its possibilities. This poem contains a prayer for mankind to follow the path of truth, a good way to live life.

Stanza 1

*Tell me not, in mournful numbers,
Life is but an empty dream!
For the soul is dead that slumbers,
And things are not what they seem.*

This poem begins with the verb "Tell" in a commanding tone. And the first sentence touches the positive core of the poem. It also shows that the poet intends to give us clues about what life really is and how we should relate to it. The poet asks us not to be influenced by sad verses that life is an empty and meaningless dream. Here, Longfellow refers to pessimistic people who sing melancholy songs, write sad poetry, or think that there is nothing more to be accomplished in life. According to the poet, a person who spends all his time sleeping is tantamount to death. Such worthless life examples often lead others astray. And he assures us that life is not as boring or worthless as it seems, and has a lot more potential than we think.

Stanza 2

*Life is real! Life is earnest!
And the grave is not its goal;
Dust thou art, to dust returnest,
Was not spoken of the soul.*

In the second stanza, it begins with the sentence "Life is real! Live is earnest!" This stanza also conveys the poet's positive view of life that life is not groundless or useless. Therefore life should not be considered easy. According to the poet,



Author: Islami, Nur Suci

"grave/grave" is not the ultimate goal of life. Langfellow thinks that "Dust thou art, to dust returns" humans are made of dust and will return to dust, which is only shown for the body or body but this does not apply to the soul. This suggests that the poet believed in the existence of the soul after death.

Stanza 3

*Not enjoyment, and not sorrow,
Is our destined end or way;
But to act, that each to-morrow
Find us farther than to-day*

The third stanza describes living an ideal life. The poet states that "enjoyment" or "sorrow" is not the goal of living life. The point is that in an ideal life both pleasure and sadness must be balanced. The most important thing is to work diligently so that we humans become more educated, have better skills, and are more polite in living our daily lives. The poem A Psalm Of Life wants us not to waste a single day. We should expect to go further each day in our life's journey.

Stanza 4

*Art is long, and Time is fleeting,
And our hearts, though stout and brave,
Still, like muffled drums, are beating
Funeral marches to the grave.*

This verse describes our responsibility in living life, about what has been assigned to us. "Art is long, and time is fleeting" this sentence means that the tasks we are responsible for are very many and take up a lot of time, but time is running out all the time. The poet says, although at certain times our hearts become brave and steadfast, we are also afraid of death and our hearts skip a beat when we realize death is approaching. Langfellow compared our heartbeats to drums beating at funerals. It also has the intention that we do not waste life because the time we have is limited.

Stanza 5

*In the world's broad field of battle,
In the bivouac of Life,
Be not like dumb, driven cattle!
Be a hero in the strife!*



Author: Islami, Nur Suci

In the stanza above, the poet describes this world as a vast battlefield, where we humans are in tents to fight in our own lives. The poet leads us to be heroes in our wars, fighting bravely and winning them. It also means the poet wants us to live a successful life and live life on the right path. He didn't want to see humans who were like cattle, being herded by others, having no direction and purpose

Stanza 6

*Trust no Future, howe'er pleasant!
Let the dead Past bury its dead!
Act- act in the living Present!
Heart within, and God o'erhead!*

The sixth stanza in the poem A Psalm Of Life reminds us of the quote "learn from the past, live in the present, and hope for the future." However, in this poem the poet advises us not to hope for the future, no matter how pleasant it is. Because we easily get carried away in dreams of the future and forget how we should act in the present. The poet also directs us to forget the past as if it were gone, so that things that have happened in the past don't haunt us and affect how we behave in the present. We have to follow our heart and keep faith in God who is up there.

Stanza 7

*Lives of great men all remind us
We can make our lives sublime,
And, departing, leave behind us
Footprints on the sands of time;*

In this stanza the poet says that there are many great and successful people in this world and it also reminds us that we too can be like them if we are willing to try and work hard. And if we succeed, we will live forever in our work, in people's hearts. Langfellow compares this to "Footprints on the sands of time." In other words, we cannot live forever but we can leave traces through our good works so that they can become inspirations for the next generation.

Stanza 8

*Footprints, that perhaps another,
Sailing o'er life's solemn main,
A forlorn and shipwrecked brother,
Seeing, shall take heart again.*



This stanza continues the previous stanza about leaving footprints to inspire the next generation. The poet compares a sad and unfortunate human to a hopelessly shipwrecked person who is sailing in the vast sea of life. The person can find inspiration from us, and can gain new hope so they can move forward again.

Stanza 9

*Let us, then, be up and doing,
With a heart for any fate;
Still achieving, still pursuing,
Learn to labor and to wait.*

In the last stanza, the poet asks us to get up and start working. However, the poet here advises us not to think too much about the consequences that will occur so that our hearts are ready to face any kind of destiny. We have to keep advancing towards higher things but we still can't stop, we have to learn to work hard, act more wisely, and wait patiently for the results.

c. Object layer

Indirectly in the second layer above appears the third layer, which is in the form of objects, setting (place and time), actors, and the author's world. In this poem, several objects are found, such as dust, drums, shipwrecked, and cattle. In addition, in this poem, several settings are mentioned, such as graves and fields of battle. The graves here are mentioned by the author that this place is not the final destination of humans and the poet describes the world we live in today as a battle area to win our own war. The time setting that occurs in the poem *A Psalm of Life* takes place in the present, as can be seen from the lines written by Langfellow himself, namely the line "Find us farther than to-day."

The actor in this poem himself is me or the poet himself as shown in the first line of "Tell me" the poet directly shows that he is the main actor in this poem with the contents in this poem being shown to us as readers as well as himself as part of humanity in order to live life in the right way. The world that the poet tries to describe is a world that is realistic but leads us to be optimistic. A world where sadness and pleasure will always be there in the journey of life, but we must be wiser and patient in living it

d. World layer

The layers of the world in the poem *A Psalm Of Life* by Henry Wadsworth Langfellow can be seen in the background of Langfellow's life. The poem, which was first



Author: Islami, Nur Suci

published anonymously in 1838, was inspired by the death of his first wife, Mery Storer Potter and pondered how to make the most of life.

He wrote this poem shortly after completing a lecture on the German writer Johann Wolfgang von Goethe and was greatly inspired by it. Langfellow was also inspired by a conversation he had with fellow professor at Harvard University, Cornelius Conway Felton. They spent one evening having a conversation discussing what things are close to the soul, and how man can bear himself so that he remains strong in facing life's battles, and does his best in everything.

e. Metaphysical Layer

In the fifth layer or metaphysical layer, this is an attempt by a poem to provide contemplation or reflection on its readers. The poem A Psalm of Life provides reflections for us to always be on the right path in living this life. Win our own war. In the life that we are living right now, we cannot be separated from things that have the potential to happen to us. There will always be times when we grieve, but there are also times when we are happy, making it balanced. In this poem there is also a religious atmosphere where we are directed to always have faith in God, teaching us to be wiser and patient in living our lives today. There is no need to worry about all the possibilities that may not necessarily occur in the future and don't get too attached to problems that make us stop acting in the present.

This poem, A Psalm Of Life, essentially contains a warning or advice so that we can live a life. In reality life is a battlefield that must be conquered but it is not justified if we take the wrong path because whatever the possibilities, bad or good, there is only one choice, which is to act based on the truth and the rest we can leave to God.

CONCLUSION

The analysis of poetry using Roman Ingarden's strata approach is a structured analysis so that if we have found the results of the first layer, then the second, third and so on will be easy to find. However, not all the poems analysed using Roman Ingarden's strata have metaphysical layers. The results of the research obtained at the sound layer show that in some arrays there are consonant sounds and alliteration and assonance which describe the poet's feelings about his deep views on life and also show his feelings that explain a reality in life is not always good optimistic. In the meaning layer of all stanzas, it can be concluded that Langfellow analogises the journey of life with a war which is not easy to conquer but we must remain optimistic and keep going so that we can win the fight in our own lives. In the third layer there is a layer of objects in the



Author: Islami, Nur Suci

form of a setting (time and place), actors who are the author himself, and the author's world which analogises the world with a battlefield so that it succeeds in providing a realistic picture. Looking at Langfellow's history, the poem *A Psalm of Life* was created because he was inspired by the death of his wife and his deep conversations with his friend, the world layer is found which describes the reality of life and how to deal with life properly. After getting the four norms, we can conclude the layer of metaphor that we get which in this poem teaches us to live life on the right path even though in life there are many uncertainties we must remain optimistic and not doubt much.

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